JOHN MORAN
THE MANSON FAMILY
AN OPERA
HOLLYWOOD

"The Manson Family"

An Opera

by John Moran 1990-91

A safe ironic distance is the preferred proximity and dialectic with which most pop-oriented avant-garde artists address their subjects. Usually, this unspoken code provides a one-way mirror for audiences, creating an instant—if hermetically sealed—bond with low artistic and intellectual liability for all involved. John Moran is one of those rarest of pop-oriented avant-garde artists who boldly addresses his subjects with a dangerous ironic closeness. His musical theatre pieces turn that unspoken code of one-way mirror bonding into a screaming house of two-way mirrors where belief is not willfully suspended but virtually hyper-extended and put under subconscious scrutiny along with all other conventions.

The Manson Family, Moran's fourth opera and first record, is all of that and more. It is an opera that challenges conditional acceptances in both form and content. Not surprisingly, this challenging works' world premiere, in NYC at Lincoln Center's Serious Fun! series in July, '90, left audiences enthralled and critics threatened—with the latter contingent issuing prose of a decidedly more defensive nature than usual.

Form-wise, it is an opera that is not entirely sung and does not present a clear, tragically-correct, moral ending. Rather it is a montage of aria, song and monologue set against classical acoustic and experimental electronically-treated soundscapes.

Content-wise, it calls out Opera/criminal culture buffs on their fascination (read side-show dehumanization) of villains by casting one of "America's all-time & still living notoriously wanted" in a touchable light, while reserving moral judgement on either the accused or the accusers.

For the opera's much anticipated recording, Moran has aligned himself with artists totally at home in his opera's "dangerous ironic closeness" milieu. The provocative cast features: Iggy Pop as Vincent Bugliosi; Terre Roche as Lynette "Squeaky" Fromme; Paige Snell recreating the tour de force Susan Atkins role she originated onstage; and the composer himself as Manson. Together, with the highly inventive aural enviroment created by the production team of The Poppies' Roger Greenawalt and Clifford Lane, they have successfully transformed The Manson Family from an extraordinary theatrical event into and equally extraordinary recording.

John Moran's The Manson Family is a night at the opera where things are never what they seem they should be, but are simply what they are. The experience, dear listener, is all yours.

Alvin Eng New York City, September, 1991

ABOUT THE OPERA

In this opera, the individuals known collectively to the world as "The Family" are not represented in any way that could be considered 'complete,' or really even accurate. It is not the point of this work to provide an education on the events leading to their arrest, highly sensationalized trial, and subsequent death-penalty—which was revoked a few years later. Information about those events, from any number of perspectives, can be easily obtained by anyone walking into a book store. Also, it is not meant to be seen as any sort of condemnation or approval, towards either side of the law.

In this work, I have attempted to use several—but not all—of the leading figures of The Family to express something larger than the events of 1969. In the opera, they are represented in form and basic character only, to serve as empty vessels for this new material; textual, musical and philosophical. Each character is matched to a different set of environments, and then "allowed" to function within them, in order to find a sort of "natural" course of events. This, of course, is all very subjective, and really speaks more about its author than his subject.

- John Moran

CHARACTERS (In Order of Appearance)

Catherine Share aka Gypsy	Richard Sortomme (Viola)
Jack Lord, as "The Prosecutor"	Iggy Pop
The Beatles	Ensemble
Lynette Fromme aka Squeaky	Terre Roche
Susan D. Atkins aka Sadie-Mae Glutz	Paige Snell
Charles Manson aka Jesus Christ	John Moran
The Family (chorus)	John Moran
	Terre Roche
	Joyce Bowden
Courtroom Host	Clifford Lane
The Judge	Bob McGrath
Voice of Defense	Roger Greenawalt
Where are we?	The Stars

Act 1: "The Murders"

1 Night Highway #1

2 Tate House (Early Morning)

3 "The Prosecutor,"
at Death-Train Station Five
(The Tate House)

4 SUBJECT: The Beatles

Act 2: "The Family"

5 Rape Music (Intro. to Act 2)

6 SUBJECT: Lynette (Squeaky) Fromme

7 Charlie in a Field, Forever

8 Susan Atkins on Night Highway #2

9 SUBJECT: Charles Manson
(at Spahn's Move Ranch)

10 "Good Morning!" ...it's The Beatles

Act 3: "The Hall of Justice"

11 Raid on Spahn (Intro. to Act 3)

12 Susan Atkins, on The Staircase of Justice
(leading to Night Highway #3)

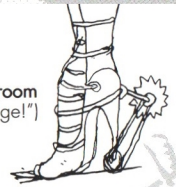
13 Night Highway #3

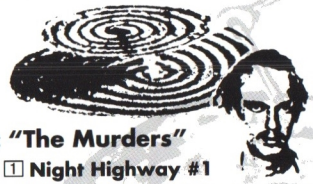
14.....Squeaky in a Boat

15.....The Family in a Courtroom
("Manson Leaps at Judge!")

16.....The Judge

17.....SUBJECT: Charles (no name) Manson





Act 1: "The Murders"

1 Night Highway #1

SCENE: The image of a highway line, from a low perspective, extending into the horizon. It is night time, in the desert. We are on a road in Death-Valley. As music enters, highway line begins to move, slowly at first, gradually building in speed until end of scene, when the film suddenly runs off its reel, unexpectedly.
Until: **"Damn, I'm in a head-light, you meat-hook!"**

Isn't this the way our lives lead us into unimaginable events?

Here is a "Manson Girl"...playing the song of life
Which, as you will see, is really a song about death

2 Tate House (Early Morning)

SCENE: Officers of the Los Angeles Police Department are investigating the situation of 10050 Cielo Drive, sometime in the early part of the morning on August 9th, 1969. Cover your face, in the place of emotion. There is really nothing to say: We should respect these moments of eternity, wherever they are pocketed.

Strewn around the living room, and extending into the yard, are the occupants and guests of this lavish 60's abode, shot, stabbed, hung and mutilated. On the front door of the house is the word "**PIG**," written in blood.

The way the sun streams in through God's green window, I know that I am in love, and that I have always been here.
And that,
It's always morning here at the Tate House...forever.

3 "The Prosecutor" at Death-Train Station Five
(The Tate House)

SCENE: Now arriving at this scene is the Big Cheese himself. Get out of his way when he enters a room: he only sees the facts. Little toes get stepped on, as we are marching towards the truth.

The living room is always a junction: **All aboard for a different truth. Which do you think is more real?**

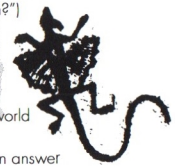
THE PROSECUTOR:

Night's air-file
You ol' sky waves!
White nail-file is the words:
"Have" and "Has"...and "Had"
(Oh, Man!)

HERE'S A TRAIN

Life's fair-grounds
Gold pony
Who turns out in your hand
("Mama's in a question?")
The World has...

HERE'S ANOTHER TRAIN



and You have been
White's choking
Who tunes out in the world
Who has?
The past...last Sat in an answer

"IT'S A TRAIN, DAD."

This 3rd train sweeps us away...out into the field. The Prosecutor takes his bow, and looks to the sky for reassurance:

I wish I was on that plane up there, going someplace far away.

4 Subject: The Beatles

SCENE: The Beatles are having a party, on this jet from here to nowhere: Everyone is invited. Many people actually seem to believe that The Beatles somehow know the truth, and that the truth came first, not later.

Do you think The Beatles can see me?

THE BEATLES:

So long you can't even imagine
to Cancel the sirens!
(or)
Wait for long, Virginia
Wakely late with me in the Now
Wait for long, Virginia
Don't be late for Sunnybrook farm
Even if it's somebody's harm
You'll drive
(And)
It doesn't Steven Matter
That you've closed the chair
Or howl you've cared
If all 4 hearts have not crossed you over

(Pop songs always have a break in the middle)

So-o-o-o, 'You In/You Did'
In the way you have been around
In your heart
And have spoke to use it
Sa-a-a-w you in The Wave King
Say "Hello...s'Rod-Row's medical department"
(...hello?)
It's you, baby (yes)...you
In the way you have been on time
For the heart-van to make a U-turn to the hospital
Say: "It's a static!"
Sa-a-a-w you in The Wave King
Say "Hello...s'Rod-Row's medical department"
Hello/Say goodbye to Act 1

Act 2: "The Family"

5 Rape Music (Intro. to Act 2)

SCENE: The Vacerville Home for Wide-eyed Boys. Doesn't it hurt to be a young man? Doesn't it hurt even more to be unwanted, and unnoticed? Yes...yes. But doesn't it hurt most of all to be held down by the warden while he lubricates your anus with dirt and tobacco-spit so that the other boys can rape you?

Do you think that we ask for life, or is it just thrust upon us?

Maybe someday, all things can be equal
And fields of livestock wil embrace me
Hold on to me Mother, my life is getting stranger

As in...Here is a whole new thing:

6 Subject: Lynette (Squeaky) Fromme

SCENE: Here is our little liver-lillied Lynette, red-headed flower...sitting on my green hill. Here we are at Spahn's Movie Ranch, in the middle of Death-Valley:

Look at the grass
Look at the sky
Polish that rifle 'till it glints in your eye

Everything that is good in the world, is a gift from Charlie

SQUEAKY:

J.C...you loaned, and
Mingled in a whirlpool
The world
That's every face of grass that's growing
On my heart
You own
That's everything cums around thee
And "well, mostly...on...(me)"

SQUEAKY:

J.C., my door's always open
My house in the ocean
That really sends me...via storelight
Your house.
It's you and me

THE OL' VIRGINIAN:

Place that I call home
It's you and that old surround thing
That's now...on...(me)
Yet, everything we've seen up to now is an illusion

Don't be frightened: **The Truth is coming**

7 Charlie in a Field, Forever

SCENE: Wake up: where is Charlie?

MANSON GIRL:

Charlie?
Charlie?
Charliecharliecharliecharlie!

CHARLIE: What the fuck, Woman!?

MANSON GIRL:

Oh, Hello, Charlie...I'm a little blade of grass, that sings.

CHARLIE:

Well...good mother fucking morning, Petunia-brain!
s'Nice ta' finally meet ya', in this... this bitchin' new ensemble ya' got on here!
What is it that I have been saying to you, Over and Over...all of this time?
Those layers are your God-damned programming, Cunt!
I love it when everything's RED for a second

CHARLIE:

It's your fear, women!
Your afraid of every cycle, ladies, and it keeps you in your graves! Now do you see this?
Do you see this? This is a perfec'ke zample of watyajus' talkin' about...do you see this?
Where?
We're all over here.
In Heaven
And then here and we're ready to go:
Oh!
And you sure as hell know none 'a these creeps are gonna' help you out, Red.
They can't even see past their own...shadows...long enough to have any actual...contact...with anybody!
Hell, their all too busy steppin' on each other! Like a bunch 'a cooped up chickens 'er somethin'...just to suck on my dick! To get to me! You assholes would buy and sell each other if you thought id'a get my attention for a minute!
Yeah! And then you walk around this ranch, andyou talk about "Love." Love of what? Love of brother!? Shit, you rejects don't give a fuck about your brother! Or your sister! You only give a fuck about "Charlie!!!" Well, when are yougonna'k give your fear to me?

X

From Repeat

Give to me, Daddy
(With glinting teeth, on an athletes' smile)
Catch me girls!
(Everyone, when they're a kid)
I'm goin' out for a Pasththsthsth!

And it's the looonnnnngggg onnnnnneee!

(I know that Charlie really cares about us)
I been tryin' to help you I'd get through that, Red.
(That's why he just might punch me in the mouth again)
I been tryin' to hep ya' I'd see ya' in September 'er somethin'...but it's in your programming(!)
(What's a guy to do?)
(Tell them in cadence)
Your Programmers were Programmed and Just Like You, yeah it's just Like you!
Oh, my God
Shit! It's easy to be here!
Where?
In the Now.

In Heaven
Remember the time when...
It's like I been...
Oh yeah, I forgot I'm in a field w/the PA on
Whoah!
Hey,
(Announce it: say...)
I'm on the fucking planet, man!
We're all fallin' in the same Submarine
of a Solar-System...well, pretty much forever.

1ST ENDING:

When are you gonna' give 'yer fear to me!?

X

Repeat

And Relive Every Moment

Come out of loop, go to 2nd ending

2ND ENDING:

Is that okay by you?
I mean...if the planet spins!
...is that a fair deal? Huh?
(Snapping fingers)
Hey, earth to stoned chick!
This scene ends so fast, I didn't even really
know it was...Oh

[8] Susan Atkins, on Night Highway #2

SCENE: Oh look, we're on the highway. I guess somebody is living a life here. Sometimes the lines go super fast, and it's easy to miss a few road-signs:

Like, Sadie Mae
Who has lost her way
And who doesn't know where to find it.
"Charlie kicked me out."
"And they took my baby away."
"And I don't know what I'm gonna' do without
Charlie (!)"
Shit.
Shit, man!
What am I gonna' do without Charlie?
This ghostly sleep-walker speaks:

ATKINS:

Charlie? I know it's you!
C'mon...!
I know it's you Charlie!
Charlie?
I know it's you.

Susan is alone

You always try to fool you, but I know that
it's me inside.
Like I sing in the morning when I know it
will be dark again, Dad.

ATKINS:

I know that it's me, that has that in my mind,
every time.
And you can stand anywhere on this planet
and tell that whether I'm on it or not...I mean,
whether I'm on it or not...every time!

Because Susan is a ghost

So? How's that sound to you, asshole?
You can tell me every time I'm down here
whether I'm on it or not, okay?
You can tell me every time that I'm on the
fucking planet whether I'm fucking on it or not!
Is that what you want? Would that make you
happy, you stupid, fucking asshole!?
You can tell me every fucking time when I'm
on the fucking planet, whether I'm fucking on
it or not!

Susan is a ghost on the highway at night time

All for the shore
Except for the brave
Who drown on the shore
And bloat in their graves

(A sudden pain in abdomen)

Owl It's a wave, Mother!
Is that what it is you want?
Is that what I've kept on to?
All for the shore
Except for the dead
Who drown in the days
And keep these away, Team!

(A sudden pain in abdomen)

Owl It's a wave, Mother!
And the wo:ld rests on the planet
of your bullshit, Mother Tucker!

Susan is sleep-walking on the Night Highway

Home from the war
It isn't too far
To drown on the shore

(Like a pledge)

"I mar the O'way, Team."

(A sudden pain in abdomen)

Owl It's a wave, Mother!
And the world rests on the planet
of your bullshit, Mother Tu...(run over)

Susan is run over by a speeding car

Home in the waves
It isn't too far
To round on the shore

(Like pledge)

"I'm hardly awake, Team."

(A sudden pain in abdomen)

Owl It's a wave, Mother!
And the world rests on the planet of your
bullshit, Mother Tu...(run over)

Susan is run over by a speeding car

Home in the world
It isn't the waves
That drown on the shroe

(Like a pledge)

"I darby O'way, Team."

(A sudden pain in abdomen)

Owl It's a wave, Mother!
And the world rests on the planet of your
bullshit, Mother Tu...(run over)

Susan is run over by a speeding car

It will be night time all night: Okay?
Here we still are in Death-Valley...

[9] Subject: Charles Manson, '69

SCENE: Sitting around the camp-fire, at Spahn's. Charlie is holding the guitar:

NOTE: These are actual words of Charles Manson, around 1970, until the *

MANSON:

We are sneakin'...in the the county
jail...lookin' under
the door...to see if the man is there (!)
Sneakin'...sneakin' all around the courthouse.
Sneakin', in and out of the ventellators,
sneakin' everywhere. Everything we have to do
to get to the truth has to be sneaky!
It seems a shame to have ta' sneak to get to
the truth
To make the truth such an evil, dirty-ol'-nasty
thang!
You gotta' SNEAK to get to the TRUTH, the
TRUTH is CONDEMNED: The truth is in the
gas chamber.
The truth has been in your stockyards...your
slaughter-houses.
The truth has been in your reservations.
Building your railroad. Emptying your garbage!
The truth has been in your ghettos, and your
jail, and your young-love: Not in your courts or
your congress,
where the old sit judgement on the young!
What the hell do the OLD know about the
young?
You put a picture of old George on the dolar,
and tell
you that HE's your father. Look at the
MADNESS,
that goes on:

MANSON:

You can't PROVE anything...that happened
yesterday:
NOW is the only thing that's real.
You can try and prove, that Columbus...sailed
on an ocean...but it's not the same ocean:

It's a different ocean.
*Hey, and it's whole new world. For YOU...

X

FROM REPEAT

...and whatever kind'a life you got...sprinkled
in the field of planets, you know? And how the
only answer
...is "YES"
To everything: Hey, it's a SMALL thing!
But it exists, and so the answer...is "YES"
You know like as in "POSITIVE"!
Hey,
And you want the prize...Tomata'?
It's only REALLY a reflection of your HEART
Like a blade of grass is: On a big, wide HILL
Hey...tell NIXON that!
And watch 'im take a shit on the pot!
And say "My God!"
I'm a parta' mankind...for YOU...(!)

REPEAT x4

X

AND RELIVE EVERY MOMENT, ALL 4 TIMES

2ND ENDING:

Or you can...you can sit out here under the
STARS.
For heaven's sake(!)
look at this tiny fire, underneath this giant field

10 "Good Morning!" ...it's The Beatles

SCENE: The 4 angels of the Apocalypse: "and he opened the bottomless pit...And there came out of the smoke locusts upon the earth; and unto them was given power... There faces were as the faces of men...(yet) they had hair as the hair of women...(and out of their mouths was) issued fire and brimstone...for to slay the third part of men."

REVELATION 9

THE BEATLES:

Release the 7 pennines from within
Turn off the sound, at the age that
you go towards you heart

Where you have been going, is easy:
But don't be.

You + Me = Death

Shakey, you're "IN"
Come out into the roses you win
Come out and join them

You're in you head-strong Trojan
You win the 7 Seven Roses
Which are colored, but don't be:
It's easy.

Enjoy this message of "YES"

Say "good morning," and everything that you hold attachment towards, as this is the end of the world

Act 3: "The Hall of Justice"

11 **Raid on Spahn** (Intro. to Act 3)

SCENE: Exactly that. Bang your gavel and begin:

ATKINS:

"The Staircase of Justice"
by Susan Denise Atkins
So...

Begin walking up stairs:

Tex cut the screen on one of the windows. He
opened the window and crawled inside.
The next thing I knew
he was standing at the front door letting us into
the house.
She must have thought I was someone's friend,
'cuz when she looked up at me, she just kind
of smiled, and
waved. And we all washed out across Sandy
Hook's main.

Stop: announce it on the landing

Continuing:

Continue walking up stairs:

So, then I forget about Sedrick, but one of the
victims said "What are you going to do with
us?" And Tex looked at him and he said "You
are all going to die"

ATKINS:

...like the leaves do on the grass, and some
units are destroyed in foreign conflict, you
know?

Remember this, when you reach the landing

And we're alone in this house of the forgotten.

Open the door: Look around

Oh...these longing halls!

Walk across the room to 2nd door
Bring her on over here:

These are all my new lastics.

Press the buzzer

"Out please."

DOOR OPEN
Step through the door

"Thank you very much"

DOOR CLOSE

Continuing:

Continue walking up stairs:

I saw Tex stab Abigail Folger! And just before
he stabbed, maybe an instant before he
stabbed her, she must have thought we were
someone's friend, 'cuz then she sort of looked
up to us, and waved.

And that was the NEXT thing that had
happened: That after the shock of it
happening, that it was all that had
left in the trapet...I mean "the carpet."

Man says: "A little girl bouncing ball"

Bouncing: Bounth dis' widdle bawwy!
Bounthy widdle bawwy!

Stepping: The time: The waves
And knowing the sea
I'm miles away: "I'm designing the Mayfling!"

Remember this, when you reach the landing, then OPEN THE DOOR and Look inside:

Oh...these longing halls!

Walk across the room to 2nd door

Bring her on over here: These are all my new
lastics.

From the buzzer

"Out please."
Is there a run in my stocking?
Is everything in order?

DOOR OPEN
Stepping through the door, "Susan" is professional

Continue walking:

If you will step this way, we will continue our
tour of Central-Management Core CS-122.
Areas 13 through 24 are in Trans-State B
and...(phone rings)

...Excuse me."

Stop: Answer the telephone
Well, where is Jenny anyway?

Mr. VanBuren's office:

No, I'm sorry. He's not available right now,
may I take a message?
Where is a pencil? She keeps this desk so, Oh:
Larry...Wil-son? Uh-huh...Yes, alright. I'll give
him the message. Bye bye.
Well...well whatever. It will be her fault, not
mine. My responsibility is this group:
"Excuse me:

Continue walking:

Area 13 through 24 are in Trans-state B and
C. The others are titles for classification:
'Sandra Robbins,' 'Elmer Dinkins,' 'Elizabeth
Freedom,' as well as the
security-monitoring-systems are located here in
this central complex.

Use your keys
Open The Door
Step through the door,
into the triangle at the foot of the stairs
Announce it Now:

"Beware, the Circle of Justice"

Continue walking up stairs:

Then Tex ordered me to go over and kill Frykowsky.
Could it have been Frykowsky, you may ask?
It could have been Frykowksy, it could have been a chair. I
don't know what it was:
Look at that clock going there: It lows,
"Tick-Tock: I go all around the world"

From Repeat

Man says:

" little girl bouncing ball." **(w/Bouncing Sound)**
Bonth dis' widdle bawwy!
Bounthy widdle bawwy!
In Nowhere The Time: The Waves
And knowing the Sea
I'm miles away: "I'm designing the Mayfling!"
(w/Bouncing Sound)
Bounthy widdle bawwy!
Bounthy widdle bawwy!

Stepping: Looking at that clock going there: It lows.
"Tick-Tock: I go all around the world.

2 titles for classification:

"Look at that clock going there."
and "All the stars are out." is California.

Excuse me?

Repeat To
2nd x Open The Door
Step out onto the highway

13 Night Highway #3

SCENE: There is really no way out of the mess you are in, is there Susan? There are so many of them, and there is no way to get past them all. They are really going to kill you, yes?

Sit in your cell and think "maybe it's....

okay, just try to relax now.
"Wait until the ambulance gets here."
"Wait until the ambulance gets here."
"Wait until the ambulance gets here."
Susan? Isn't this my only life?

Sweetest friend
Here is a love-song to you:

14 "Squeaky, in a Boat"

SCENE: Squeaky, is in a boat.

SQUEAKY:
Life's door: Playgrounds
Your new door-bell
My hands, growing in the world
Your heart is you, old Has-Been
You have been: You have had "Has"
Like when youth has locked it's
little door, you know that you've
...been around
Please me.
Make it open for me, ocean of your heart

SQUEAKY:
You and The Planets are oh...oh...Oh, Man!
Each moment that you have
Goes around my heart
As the world has....and each planet.
Did you know that?
Well, I have....shown....you....so: Now.

Enter the Lighthouse:

Stern Father on the shore, his long arm scans these waters in search of dyinggirls, that must be reeled to court. The black-board stands in The Great Hall of Justice, and his other one stands keeping score

Belch me the song of your skeleton crew:

THE PROSECUTOR:
Bright young sailors
Lock your doors
These are keys that open for me
Oceans in your hearts
You and The Family
Are all that we have

Enter Chorus
Prayer-Vigel on the corner outside the Courthouse

THE PROSECUTOR:
But each planet, goes around my heart:

w/ Chorus:
Every planet.
Did you know that?
(Repeat x2)

SQUEAKY:
I'm all know you, friend-shine I'm sparkly (!)

THE PROSECUTOR:
Heavy Novak!
But each planet, goes around my heart:

w/ Chorus:
Every planet
That is breaking in the world, is "on"

SQUEAKY:
I'm on T.V.

w/ Mary:
Jesus turns me on

THE PROSECUTOR:
Every planet.....well, is a star

w/ Squeaky:
Every planet is an arc,
in the flowing of "Grass-a' Tain'"*

THE PROSECUTOR:
Did you know that, little start?
That every planet is an arc?

ding, ding, ding....ding, diiinnnggg....ding.

*French for "Woo-Woo!"

.....meanwhile,

15 The Family in a CourtRoom
("Manson Leap at Judge!")

SCENE: Crash! Here we are with our lives going on:

COURTROOM HOST:
No further questions at this Time, your Honor!
The Judge said The witness may step down.
Call your next witness, please.

COURTROOM HOST:
Your Honor, The People would like to call....
Charlie said May I question him, your Honor?
(An uncomfortable pause)
No you may not...! Call your next witness, please!
Then Manson said You know I'm gonna' defend myself one way or another. I'd like to do it with words. Mr. Manson, if you insist on interrupting this Court, I'll have no choice but to have you removed!
Call your next witness, please!

THE DEVIL
I'll have you removed.
I've got a little system here.

THE COURT:
Mr. Manson, you are instructed to silence yourself!
Call the next witness, plea....

MANSON:
....."Do you think I'm kidding?"
"Yes?"

And with a leap over the desk, and a sparkle in his eye:
"In the name of Christian Justice, somebody oughta' cut your head off!"
Manson is tackled and carried away, while the court stays in hell for a while

VOICE OF DEFENSE:
Due to your Honor's understandable state of mind after this event the defense moves for a mistrial.

THE JUDGE:
"Denied!
The defendants will not prosper
by their own misconduct:
This court will continue!
A-heh Hem....
The witness may step down, call your next witness, please."

Crash Into
We Are Here in Hell

MANSON:

Lawyers Play with people!
Well,
And I'm a person.....
And I will not be Played with in this manner!
Oh, gosh darnit'!

Kick an old can on the road:

You people that Drive this system...
"Do you think I'm kidding!??

Manson grabs a sharpened pencil, and leaps over the bench at judge: Girls jump up and go crazy, screaming in Latin. All are removed from the courtroom forcibly.

The courtroom stays here, forever

16 The Judge

On Monday, April 19th of 1971, Charles Manson, Susan Atkins, Patricia Krenwinkel and Leslie Van Houten, were ordered to be delivered to the custody of the Warden of the State Prison, for the State of California, and to be by him put to death, in the manner prescribed by law, of the State of Califonia.
And now:

Here is.....Charrrr-lie Manson!

17 Subject: Charlie (No name) Manson

Note: Actual words of Charles Manson

MANSON:

The truth has not been in your courtroom.
Never has been in your courtroom.
All you have is confusion in your courtroom!

Why do I have to stand and take the blame for your sins again? I've spent my life in jail: Paying for you. So that you could ride your bicycles....have your birthday parties.

Have what you'd call life!
You know I never had a life.
I don't even know what life is, you know?
I go to your desert....I'm not even allowed to live in your desert. I'm no good for anything except to be used!

I'm used....every day of my life I've been used. When I haven't been used, and I have been.... on the street. I've been chased, mugged, harrassed, pushed, kicked, beaten....my ribs have been broken, you know?

The same guy that gives you a traffic ticket is the same guy that knocks my brains out! He figures, just because he's The Man, he can get away withit, 'cuz nobody's gonna' say anything....

My Daddy's not a congressman....
....or a doctor....or a lawyer.

Everything is white

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Produced and Mixed by **Roger Greenawalt** and **Clifford Lane**

All words and music written and composed by **John Moran**
All music performed by **John Moran** except Viola: **Richard Sortomme**
Electric Bass on "Subject: The Beatles": **Roger Greenawalt**
Additional percussion: **Roger Greenawalt** and **Clifford Lane**
Viola parts conducted by **Michael Riesman**

Assistant Engineers: **Friendshine and Dante DeSole**
Additional Engineering: **Paul Berry and Laura Fried**
Additional Engineering at JSM Music, NYC: **Peter Rundquist**

Executive Producers:
Philip Glass
Kurt Munkacsi
Rory Johnston

Recorded at The Looking Glass Studios, Inc., NYC
Produced by **Roger Greenawalt and Clifford Lane** for Euphorbia Productions, Ltd./Power Flower Productions.
Art Direction: **Margery Greenspan**
Design: **Phil Yarnall**
Illustrations: **Jonathon Rosen**

Iggy Pop appears courtesy of Virgin Records, Inc.
Terre Roche appears courtesy of MCA/Paradox Records, Inc.
Roger Greenawalt and Clifford Lane appear courtesy of Columbia Records.

Special Thanks:
Philip Glass, Candy Jernigan, Susan Atkins, Ridge Theatre, The Looking Glass Studios, Jed Wheeler, Laura Aswad, P.S. 122, John Rockwell.

The Manson Family was originally commissioned by Jed Wheeler for the 1990 Serious Fun! Festival at Lincoln Center, where it was directed by **Bob McGrath** and performed by Ridge Theatre.

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For my dear friend, Susan

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